

Living in limbo

by Stroh Purdy

John N. Smith's latest NFB production *Sitting in Limbo* brings an unretouched reality to the screen. The film is a dark, yet comic story about black teenagers struggling to live in Montréal. This summary can be misleading though, for movies on this subject tend to directly attack racism, the plight of immigrants and the difficult future facing minorities.

Though *Limbo* does treat these topics, the film is primarily concerned with the telling of a tale. The proverbial finger is pointed, yet subtly and indirectly. The result is along the lines of *Stranger than Paradise* — a wonderfully wrought story of people with little future, in an off-beat comic and dead-pan manner, which leaves one strangely affected.

The plot is simple. Pat, living with two girlfriends and their illegitimate children, finds out she is pregnant by Fabian. He drops out of school and gets a job. The rest of the film revolves around their attempt to carve out a life against the odds — which aren't increased by Fabian's temperament.

The film establishes its realism by confining itself to black experience without overdramatizing an already powerful subject. There are no horrific sequences of police beatings, emotional realizations of hopelessness, or dramatic insights into their plights. The aim is not to send people from the theatres in a fit of rage, realizing the vast injustices aimed toward blacks, but to explore an existence that has been ignored for much too long.

"It's just a young people's



Flesh and Paper

by Leila Said

Flesh and Paper is a dialogue between Suniti Namjoshi and Gillian Hanscombe, two poets - women - lovers.

The terrain of their poetry is lesbian consciousness, proclaiming its strength — its existence — against the forces which wish to disintegrate it.

Among those forces are "the men (you remember)... In his kingdom," the women "must pay for safety / with a disguised / and difficult deference and the habit of fear."

The individual pieces are unsigned, spoken to one another across distances of vocabulary and intentions, or sometimes so close, "there was the wondering about who was who."

Namjoshi and Hanscombe, in the finding of each other, chart new territory: "In lesbian lands I am supple and brave." In spite of a "hurtful history" they work to breathe life, (or give flesh to paper) into the statues they are told to become. And, having yielded to stoney monuments, "observers will say, 'look how they are / changed, they have become indigenous'."

In the melting of limbs and nuances, questions of speech and speaker remain central to their telling of the tale. This contradicts the linear history of 'literature'



which glorifies the unique author. In traditional rendering the dictates of culture and circumstance are protected from analysis, criticism, so that the words of the individual are heard amidst delusions of merit and might.

The lie of art mirroring life is that the hovering shadow of the artist / hero obliterates the glass. The artist's greatness becomes a role model, and in the ever inward-looking world / word life imitates art imitates itself imitates death.

Namjoshi and Hanscombe, on the other hand, "let slip the masks / and all the notes we have taken" to find their selves in each other, to hear their words echoing from one another's mouths, to forge a syntax out of the raw and vulgar/vulnerable noises of their desires.

As they wander, "telling the tale of our tribe," they visit Bombay, Namjoshi's place of birth. Here the search for voice and validity is revealed as perhaps infinite and seemingly futile: "what could we uncover? / the history

story," says Pat Dillon, the central character in the story, "It's just because we're black that you're looking for hidden meanings."

Nonetheless the social commentary is present, forming an integral part of the movie. It's not fierce, but embedded in the characters. The women are sensible realists. Pat and her roommates often talk about the men that have abandoned them and their irresponsibility. In one intense scene, Fabian tells Pat that her accountings of their expenditures are meaningless, because they don't let him buy a Trans-Am.

The men are predictably sexist, irresponsible, and romantic dreamers. Fabian gets kicked out of school and loses his job simply because he is bored.

Racism overtly rears its ugly head only twice, but all the positions of power, and jobs, are held by white men. The drama retains subtle realism. Director John Smith's hopes are simply "that some of the problems that are raised in the film will be recognized as problems that, in one way or another, society has to deal with... and that more support will be given to those members in the community to deal with them." In this way the film evades giving solutions, and concentrates on presenting a situation.

Sitting in Limbo is a part of NFB's Alternative Drama Program, which has produced *90 Days*, and *The Masculine Mystique*. Through these movies, the NFB has "invented a fresh way of living up to its mandate: to show Canadians to themselves."

A film that takes important social topics and translates them into a human story, *Sitting in Limbo* is not to be missed.

Sitting in Limbo was voted "Best Canadian Film (out of competition)" at the Montréal World Film Festival, and gained special

the arts and entertainment supplement

honorary recognition for "freshness and vivacity" at the Toronto Festival of Festivals. It

plays at Cinema V starting this Friday until the following Thursday.

The feminist injection

by Elizabeth O'Grady

Mary Scott uses a syringe Scott squeezes paint through a syringe to write tiny cursive sentences onto the canvas — like icing a cake. Then she writes each word on top of itself at least six times. Naturally, the layers are not perfectly aligned and the writing is wobbly and unclear.

Mary Scott's main themes include communication — oral, written and empathetic — and the lack of it between men and women. She explores the conditioning of sexual behaviour between men and women and how it damages their interaction. Scott also shows how women have been taught to see themselves as objects.

The exhibition is a retrospective of her work from 1978-85. The work from 1978 is called, "Once tree. It away. It complete." It resembles a lively mass of electric eels, or a knitted quilt where every stitch is a different colour. The painting illustrates how written communication is dependent on a certain rigid structure and style of presentation, in order to be comprehensible. The neon-like squiggles could also refer to the modern overload of information.

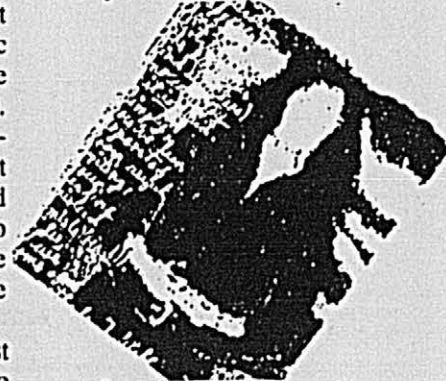
To think of the effort that must have gone into the work "Leo Stein To or About Gertrude" (1981-82) is staggering. On each of nine panels is 'written' part of a letter from Leo. For the first six panels, Scott has used the same method of writing with acrylic

paint and layering it, and for the last three, she simply painted letters over the paint. What was legible dealt with Leo's criticism of Gertrude's ideas and writing.

Most of Scott's 1983-84 works in the show employ the acrylic writing style combined with other techniques. The above works deal



with the lack of communication between men and women, the roles they have learned to play (aggressive men and passive women), and the sexual behaviour that results. In all of these, as in almost all of the pieces represented here, the images are unimportant compared to the



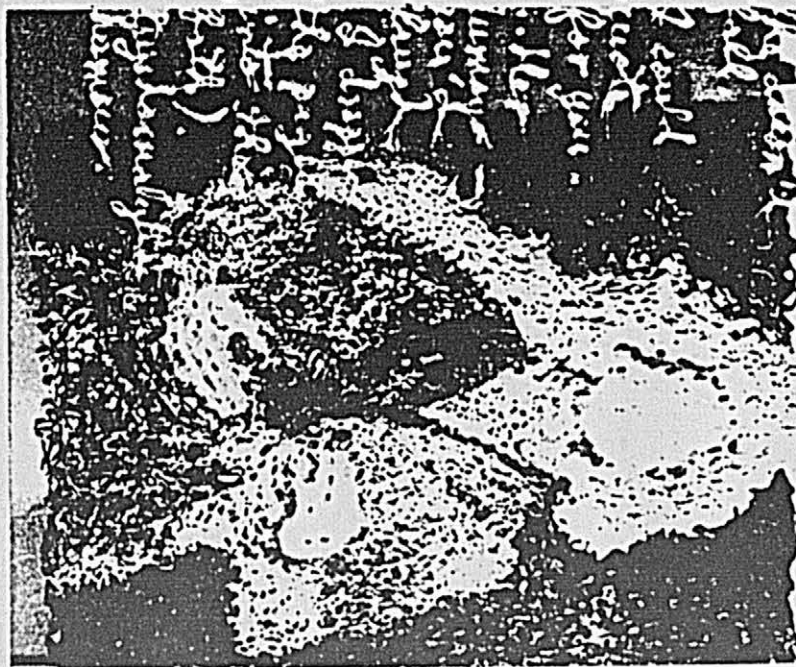
words written on the work.

Works from 1985 are also feminist-oriented. "Sans Titre (citant M. Cassatt et autres)" is made of canvas strips on which letters are stencilled combined with a few spray-painted interjections. On the strips were phrases (unfortunately too many to repeat here) which generally reflected on the lack of love in sex, the hate and greed in sex, on women seen as objects for sexual purposes, on desire, and on non-communication.

Scott's concern over the role of women in society permeates her literary canvases.

A frightening work was "She

continued on page 4



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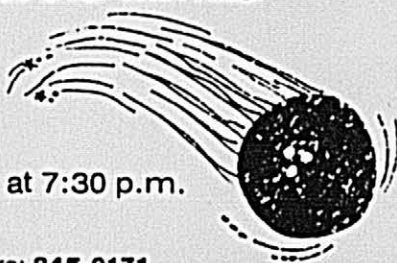
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Council flips

by Chris Lawson

By the slimmest of margins, Students' Society voted to reverse their previous position and oppose all tuition fee increases, at last night's meeting.

Despite assurances from Ian Brodie that "Students' Society's position (in favour of tuition increases) is becoming more accepted," council voted nine to eight in favour of the resolution proposed at last Thursday's General Meeting of Students' Society.

Randy Flemmings, Arts Senator, spoke in favour of the motion, saying, "We're seen as being out to lunch on this issue, I think we should return from lunch."

An amendment, proposed by

Brodie, was seen as being "too weakly worded" and was defeated.

"It would be better to remain isolated than to amend this motion," said Flemmings.

Council also voted to consider the Ste Therese Loans and Bursaries platform, which is being presented to the provincial government by ANEQ. Motions were passed to run referenda canvassing student opinion on raising tuition fees, student services fees and continued student funding of the athletics centre.

The motion to establish General Assemblies which arose at last week's general meeting will be presented as an official constitutional amendment at the next Council meeting.

supplement

Politics up the theatre



by Aurèle Parisien
and Adam Quastel

This theatre is politics. Not the political theory of Brecht, but the depiction of popular political movements and popular expressions of discontent.

A converted Outremont schoolhouse hosted a rare example of international theatre last Friday evening — a fitting setting for a performance by an educational theatre troupe.

The Philippine Educational Theatre Association (PETA) is a large theatre company currently on an international tour. Their piece, *An Oath To Freedom*, portrays the decline and fall of the Marcos empire and the popular revolution which placed Aquino in power.

An Oath to Freedom combined incidental sketches, re-enactments of events and myths, traditional dances and popular songs, all within the framework of Philippine culture, history and political problems. The audience was encouraged to participate in this discussion.

PETA was most successful when combining standard theatrical forms with its popular approach — at one point the entire theatre was transformed into

downtown Manila during the revolution. The audience was encouraged onto the stage to surround and protect the defecting Marcos forces, while the actors conjured up helicopters overhead, news crews, Marcos pleading sessions with the White House and Aquino's assumption of power.

It was in this discursive format that the political message was expressed. Consistent theatre quality thus became definitely secondary to the force of the social and political message. The conventional boundary between the audience and the actors was broken down by means of the informal approach.

Instead of sitting back as critical observers, the audience was taken up into the passion that the company wished to portray.

The company appeared sincere in its attempt to bring the fervour of the Philippines to audiences abroad, but this had the converse effect of breeding uncritical acceptance by the audience. What could be confused, however, as mere pro-Aquino propaganda is saved by the sincerity of the performers.

Deep criticism of the Marcos



The Gazan Banutstan

by Brendan Weston

In an age when many regard all Arabs as terrorists, *Gaza Ghetto* presents a less glamorous view, revealing the pain and humour, the culture and aspirations of everyday Palestinians.

A feature-length documentary on the Palestinian refugees of the Israeli-occupied Gaza Strip, the film played to over 100 students at McGill last week, touching both the sympathetic and the curious.

The film follows the lives of a few of the 500,000 stateless inhabitants of Gaza, many of whom have lived as refugees since the 1948 war which established Israel's independence. They have now been under Israeli military occupation almost twenty years, enduring curfews, harassment, exploitation, demolition of homes, arrests, brutality, expulsion and terror.

Whereas most documentaries concentrate on conventionally dramatic events, portraying the people involved as a faceless mass, *Gaza Ghetto* focuses on a few families, exploring their

régime was followed, in the performance, by a depiction of current political difficulties in the Philippines — continued conflict between Aquino, the military, the New People's Army, the American presence, the new constitution and the isolated lunatics

everyday lives and delving into their personal histories.

The general history then emerges with archival footage and super-imposed statistics. This is spiced with interviews of Israeli military and civilian leaders responsible for the conditions.

The film-makers, by living with the residents of the Jabalia refugee camp for several weeks, made the camera less intrusive. They capture candid moments such as children waking, or a family history being given.

The result is a personalized document of dispossession more authentic than docu-drama, more moving than a narrative film. One is not simply shocked and disgusted by the statistics of repression or squalor, though these are amply provided, but rather senses the pain, fear and resistance of the people.

Refugees visit their old village, and are harassed by the settlers of the kibbutz which has taken its place. We see the illegal 'slave market' of Palestinian labour bound for Israeli factories. A

still calling for Marcos' return. The groups' message nonetheless was clear: not only must the struggle for freedom and justice continue, but it must continue as a collective effort motivated by the needs of the people unburdened by factional strife.

distraught peasant shows his orchard plowed under, and we see new settlers insist the land was vacant. For impact, this is juxtaposed with commanders who insist that the treatment of Palestinians is reasonable, and state flatly that they do not deserve the right to self-determination.

Gaza Ghetto was produced and directed by McGill graduate Joan Mandell, with Swedish film-makers Pea Holmquist and Pierre Bjorklund. Mandell had worked on the editorial board of the independent Washington-based *MERIP Reports* (Middle East Research and Information Project), and was editor-in-chief of the *McGill Daily* in 1973-74. She spoke to the *Daily* early this year.

"We thought we'd make the film for two major audiences — first North America and European and second Israeli," said Mandell. But her film never reached Israeli audiences, having been banned by the Israeli government.

"They said it was made to incite the local Palestinian population and it was a distortion of the situation," explained Mandell, "but the Palestinians are incited by the occupying army. They don't need a film with English subtitles to incite them. It is a very mild, balanced film. If you read the available text of the film you'll see they are disturbed by the Israeli officials who spoke to the camera saying things that incite the population."

Mandell made the film "to contribute to a clearer understanding of the Palestinian-Israeli conflict, which we see as the root cause of successive wars and insecurity for all the peoples of the region. We chose to locate the film in Gaza, because of all the areas of Palestine, this is the most neglected by journalists, historians, and others concerned with the conflict."

Originally from the U.S., Mandell found her experience at McGill helped her gain an interest in the Middle East.

"I was a foreign student in Québec when the search for an English identity was widely debated. I started meeting students who gave different angles to their countries. If you study the Middle East it involves all the questions of nationalism, ethnicity and national liberation."

"(At McGill) the Palestinian literature tables used to be thrown over. In 1974, when Yasser Arafat addressed the UN, we printed a full page of his and the Israeli Prime Minister's speech. There were charges that we were biased and a call to close us, but 500 people showed up (in a general assembly) and overturned the council decision."

According to an article by Mandell, "Gaza is Israel's Soweto... The 'township' becomes here the refugee camp... Military occupation, like Apartheid, means separation in residence, employment, politics, education and law. In Gaza, the pass card is known as an identity card. Here 'removal' becomes 'deportation'. In other respects, the vocabulary is identical."

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Soviet Impressionists reach Quebec

Art for art's sake

by Michelle Gagnon

Far too early on Sunday morning, I fell into my parents' Quebec city-bound, navy station wagon. The reason for the trip: a visit to the Musée de Québec to see the Soviet exhibition which has been touring North America since this summer — *Impressionists to Early Modern Paintings from the U.S.S.R.* After all, as I had been told too many times, "it is a once in a lifetime opportunity."

In late October, the exhibition arrived in Québec city — its only Canadian stop — for a five-week stay. The 40 piece collection, comprising the works of seven artists, comes from the Pushkin Museum in Moscow and the Hermitage in Leningrad.

The paintings were originally purchased at the end of the nineteenth century by two wealthy industrialists, Ivan Morozov and Sergei Shchukin. Consequently, none of the paintings are dated later than 1913 and, for the most part, represent the only-beginning-to-fade notion of art for art's sake.

Excellent examples include the works of Paul Cézanne and Picasso which adorn the walls of the exhibition's two galleries. Cézanne's works, especially the still-lives, express his desire to depict nature, not as it appears, but rather in its underlying forms. This same idea is picked up by Picasso and is illustrated in several of the eight canvases present, particularly in an overwhelming canvas entitled *Three women*.

The works of these two artists serve as compensation for both Renoir's and Monet's overly 'pretty' paintings. Two of the three paintings by the latter express the artist's infatuation with chubby pink women while all three of the works by Monet consist of overly large expanses of sunlit shrubbery.

The collection also exhibits nine works by Gauguin, for the most part from his Tahitian period, expressing nature's sensuality and physical freedom. With the same liberal use of color, Matisse's five paintings demonstrate, as does the exhibition as a whole, a break with all traditionalism in form, color and style.

Finally, and in contrast to the joyous mood of the exhibition, two works by Van Gogh — *View of the Arena in Arles* and *The Prison Courtyard* — are expressive of the artist's social disillusionment: the former depicting a large faceless crowd, the latter illustrating a group of prisoners marching within the confines of a skyless brick courtyard.

Impressionists to Early Modern Painting from the U.S.S.R. presents a good synthesis of late 19th and early 20th century artistic development. However, if you have already seen a fair amount of this work and do not feel a particular need to increase your personal level of cultural awareness, the exhibition only offers a very limited collection of these artists' works.

Gauguin at Quebec City

Travel log

by Riki Shore

Richard Baillargeon is a Québec artist who is currently exhibiting his photographic series at Montréal's Dazibao gallery.

He has taken photographs and strung them beside each other to resemble moving pictures. The artist is portrayed in each series: Baillargeon refers to himself, and humanity in general, as an actor with life as his stage. He comments on the work he does:

On a voyage where fiction and reality intermingle and question one another, the photographer collates the settings, his sets, and represents himself in panoramic views shot in the manner of cinematographic travelogues. Glances thrown on parallel routes, carry the meaning off course: comedies of transit.

Baillargeon represents himself gazing out the window of a moving

...Flesh and Paper

continued from page 1

not for taking; / the family not for joining; / the cause not for naming; / and lover, what could we discover / in any country or poetry?"

That the women arrive at this impasse is significant in light of each of their prolific outputs. Namjoshi has published 11 books of poetry and prose, including

Feminist Fables and *Aditi and the One-Eyed Monkey*. The six books from Hanscombe's pen range from poetry, *Hecate's Charms*, to fiction, *Between Friends*, to analysis, *The Art of Life: Dorothy Richardson and the Development of Feminist Consciousness*.

But perhaps together, writing as one, as two, the acknowledgement of the other which involves an incorporation, a merger, is a

public gesture, "even if only to the eyes / I who sees its body's hands fold into the others." A gesture scrutinized can be a momentum paralysed.

Taken further, to be women writing as lesbians, the consciousness of these gestures is integral to the form and content of the writing. Can we "invent, just we two / a view? How to think? What to do?" A common criticism of feminist art focuses on the distractions the audience encounters when the artist makes conspicuous the restrictions that language and culture pose. (Why can't they just write?)

In Hélène Cixous' words, the French writer, "to admit that writing is precisely working (in) the in-between, inspecting the process of the same and of the other without which nothing can live, undoing the work of death — to admit this is first to want the two, as well as both... infinitely dynamized by an incessant process of exchange from one subject to another."

Flesh and Paper struggles against the stasis of stone monuments. Instead, their words "carved themselves an alibi... No one need notice them; the one with wings / instead of feet, the other with serpents in her / hair."

...Mary Scott

continued from page 1

Reads Over... Five panels of acrylic writing — some English, some French, refer to a mother's love for her daughter, bathing her. There is also a small picture of a woman bathing a little girl. Over everything is scrawled in red spray paint "YOU HAVE BEEN TOLD TO SHUT UP".

How women's bodies are seen by men is the focus of another untitled work, with credits to obscure authors. Canvas strips bearing phrases on them are tacked horizontally over an unframed canvas with a three-foot wide circle made of some clear resin or rubber in the centre. The phrases include, "NOTHING GOES ON IN YOUR BODY." and "At that gap...pretend not to notice them

staring at that gap".

Scott reflects on the learned differences between men and women in a piece featuring the sentence: "Un homme moins la possibilité de se (re)présenter comme homme — une femme normale." The negative qualities of masculinity are conditioned into men and out of women. A man without the traditional means of representing himself would obviously become more feminine. The difference between the sexes could be lessened if both sides gave up the security of their conditioned behaviour.

Scott's work is being presented at Powerhouse Gallery, 3738 St-Dominique, by the Alberta College of Art and Design until November 15.

Copywriting male prostitution

by Nairne Holtz

Journalist Donald Martin spoke about his debut novel on male prostitution, *One Out of Four* at McGill last Friday.

"The title is not a statistic — like one out of four gay men are prostitutes — but that in this true story one out of the four male prostitutes survives," Martin said.

Martin said the novel is a true story about a class mate of his who dropped out of university and is now a married lawyer with two kids, living in Montréal.

"Gay male prostitution is especially dangerous because it can ruin high-profile politicians and entertainers. What the men are really paying for is discretion," Martin said.

Martin interviewed Toronto street prostitutes and described how people get involved in prostitution.

"Men tend to initially get involved in it for ego gratification and fantasy fulfillment. Sometimes drugs are a factor. Women tend to get involved in prostitution from a point of coercion," he said.

"A lot of prostitutes are kids from small towns coming to a big city. Often they come from a background of religious oppression, conservatism," he said. "But a prostitute can be anybody."

Martin advocates legalization of prostitution because "it allows for a clampdown on disease, it takes out the criminal elements and makes it acceptable, mainstream." But he also helps those who want to leave the business.

"If they stay in it for too long they start believing that all they are is a body," he said. "People could stay in it longer if it were seen as positive," he added.

Martin focussed on the customers as much as the prostitutes. He explores the reasons why people go to prostitutes.

"We can't communicate with each other," he said describing a customer in the book who would meet the prostitute each week to watch football games, to cry and to talk but never to have sex.

"Prostitution is not the problem; the problem is here," he said tapping his heart.

Martin's novel was released four weeks ago and has already sold out the initial number of printed copies. L'Adrogyne, Montréal's gay and lesbian bookstore, launched the book.

"It's interesting that 80 per cent of the people who have bought my book are straight males and the other 20 per cent are gays and lesbians," Martin said.

After the lecture, Martin's novel came as a disappointment. Martin has worked for the *Globe and Mail* and it shows. The novel begins with brief sexual histories of four men in true newsmagazine style.

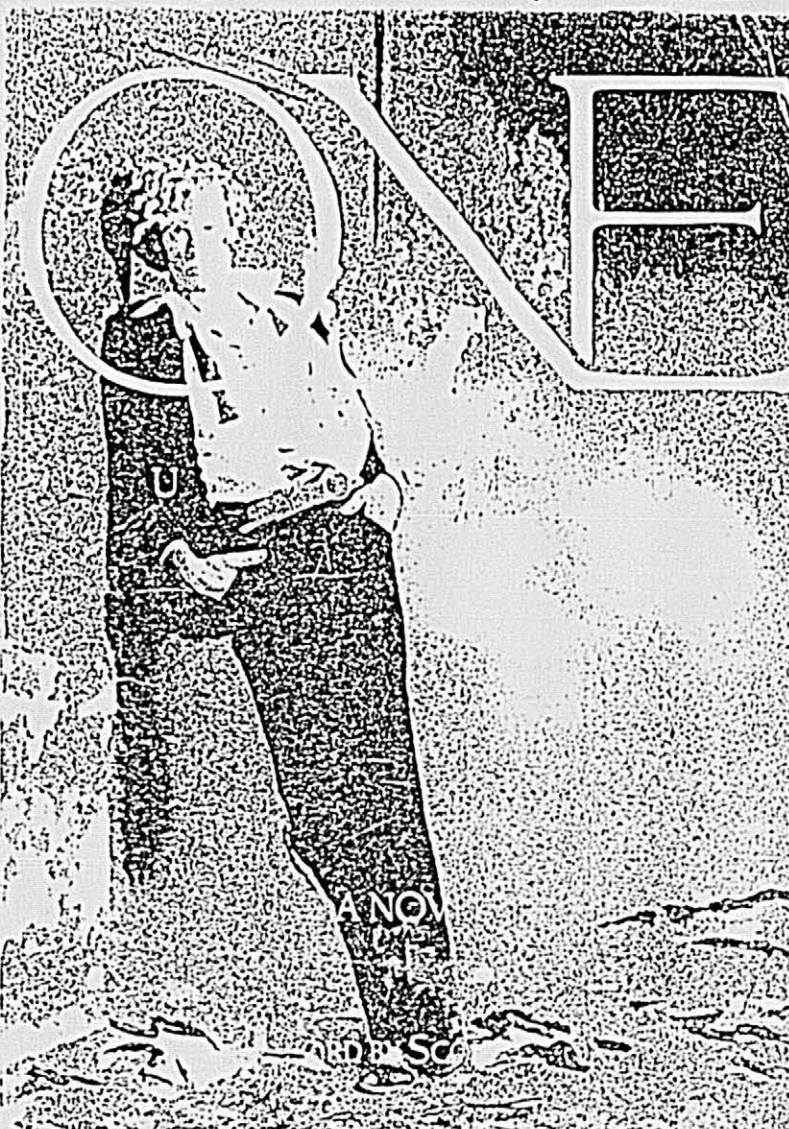
The characters are sensuous — Martin is hyperconscious of how whiskey feels when it goes down a throat and the nuances of sexual encounter — but analysis is lacking. The characters get sex changes, witness murder, castration and every imaginable form of sexuality but little description

of their thoughts on the events is included.

The fast-paced industrial realism culminates in a ludicrous climax wherein one male prostitute escapes with many drudgerous sentimental clichés. Clichés that are not only corny but often derogatory to women, gays and blacks. For example the male prostitute's black

housemaid is nicknamed Aunt Jemima. Or the only lesbian in the book is an ugly, tyrannical 'butch' who wears army boots and is obsessed with her judaism.

Nonetheless the subject matter is fascinating and the implications of sexual repression is an important theme. And with Martin's journalistic style it's a fast read.



ogue art

train with subsequent photos of the fleeting landscape. In another series, he presents himself in profile on the far right side appealing to us amongst a stage set of dense foliage. The longest series is taken in the downtown area of a city by a river. The artist is represented covering his face with a sign which reads "il voit, mais mal..."

Some of Baillargeon's settings are overlapped — such as a bridge and a long high wall — in order to create great receding space as well as the rushing away of space to the right side of the series.

Each of these series is unique, original and creative. Baillargeon has accurately, if anti-naturalistically, represented individuals in the fleeting moments of life. He has created diverse stage sets for each of us to indulge in.

The exhibition is at Dazibao, 1060 St. Laurent until November 23.

by Samuel Pepys

The Grapes of Wrath

'Twas after the hour of midnite on Wednesday last when I did receive the calling from mine editor, saying unto me, "Get thee to the CFRM studios at the hour of two where thou shalt find the Grapes of Wrath, and procure thee an interview from said Kelowna threesome," whereupon I did reply, "Yea verily, my liege, consider't done."

At appointed hour I did go unto the studios nurturing memories of conversation previously heard, 'twixt aforementioned Poppe musi-

cians and Brent Thingamajig on *Brave New Waves*, and did recall a Bande sodden with sarcasm, self-confidence, and drink.

The Grapes of Wrath doth consist of Kevin Kane, who dost sing and strum guitare, Chris Hooper, who dost provide percussion accompaniment and Tom Hooper, who sing'st also and does play the basse guitare. Vancouver dost now replace the small towne of Kelowna as home where they are to be found on that bastion of Canadian indie-dom, the Nettwerk label.

At the outset of our chat they did

proclaim their intentions: "ask thee not about our musik, for we do grow sick of discussing't." And thus we did natter aimlessly, but I did find myself at a loss for they did saye unto me, "Verily, our musik is what is of the essence, and we seek not to preach nor enlighten through't." I spake of politik, and they did display a knowledge and interest in't comparable to our very own Student Government. "We dislike Mr. Vander Zalm," they did say. "Show me one who doesn't" I replied.

And so I bore thee not with expostulations of a Poppe Groupe whose expressed intention is to play musik rather than expressing opinion.

Verily they did display their wares later that same eve at the Clubbe Foufounes before a meagre audience of fifty — all the more pity to those absent, for the *Grapes of Wrath* do craft and admirable tune.

'Tis the sound of jingly-jangly guitare and funke-like basse and vocale harmonising, which sit'st pleasantly upon the ear and keepst head bobbing and foot tapping. Though reticent about disclosing sources of influence, 'tis clear they sit firmly in that songwriting tradition pioneered by the likes of Roger McGuinn and kept alive with moderate success by the likes of Lord Michael Stipe. Indeed, Kevin's lyrics are indecipherable.

An ale-sodden construction worker did seat himself by my side and did inform me that 'twas good music to listen to whilst traversing Manitoba by car. His expectations lay elsewhere, unfortunately, and therewith did he inform the Wrathmen in no uncertain terms. The music, however is too 'nice' for this treatment, and the beheckled boys from B.C. did receive a chorus of sympathetic 'ahhhs' from the heart of their audience.

And though 'tis sharp, well-crafted sound they do peddle, tight as the above mentioned construction worker, I did find both old and new songs very, well...consistent. And when they did halty for a Fudge-e-O break, inviting the audience to indulge, I did say unto myself, "The bounds of self-respectful cuteness hath been o'erstepped, methinks." Verily did I toss mine eyes heavenward and place mine index finger down my throat.

Forsooth, their cuteness may have pushed me to the point of nausea but 'twas a fine trick o' the tale whereby they pluck'd me from the brink. Namely, 'twas a most memorable rendering of Roberta Flack's 'Killing me softly', which brought about rapturous applause, followed by a lilting instrumental the guitare work of which would have rivalled that of Durutti Column's Vinnie.

events

Today
The Lesbian Caucus is showing the film *Lianna* at 16h00 in the Women's Union, Union 423. (392-8920)
McGill Drama has *The Tragical History of the Life and Death of Doctor Faustus* playing today through Saturday at 20h00 Moyses Hall, Arts Bldg. Students \$4, \$5 general.

Anthropology Speakers Programme presents Marie Roué on *Dynamics of Domestic Groups among the Noregian Saami*, 16h30 in Leacock 738
Central America Group will meet to plan a cultural evening & next semester at 16h30, Union 410
The Newman Centre Liturgy at 17h15 on 3484 Peel.
Hillel will discuss activities for the student struggle for Soviet Jewry at 15h00 on 3460 Stanley St.
Graduate Students' Christian Fellowship will meet and lunch at 12h00 in Thomson House
McGill Ski sale continues through Saturday from 10h00 to 21h00 in Union Bldg.
Arts and Science Department Association meetings at 18h30 in the Arts Council rm and Leacock rm 308 respectively.

Friday
Uhuru na Ufahamu *Issues of Silence* march around campus leaves from the steps of the Arts Bldg. at noon.
McGill Caribbean Students' Society meets in Union rm 401 (Multi-cultural Lounge) at 18h00
Vigil for Guatemala will take place from 17h30 to 18h30 in front of Christ Church Cathedral, Ste. Catherine & University
History Students' Association wine and cheese in Leacock 232 at 16h00.
Biology Students invite you to discuss *The Meaning of Biochemistry* over wine and cheese at 14h00 in the Charles Martin Theatre.
WUSC general meeting and screening of *Sanctuary* at 16h30 in Union 423

Auditions for McGill Contemporary Dance Ensemble and Players' Theatre co-production in March. Come dressed to Dance at 17h30 on the third floor dance studio of Currie Gym.

THE YELLOW DOOR
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392-6742
November 13
Meditating in the Métro
Chris Ferguson
(Newman Centre)
November 20
Prayer & Hunger
Dan Malfard
(World Vision)
Pray & Meditation Series
Thursdays 7:30 p.m.

Saturday
Lambda Youth coffee house *Save Our Children* will celebrate 10th anniversary and feature *Hysterical Women*, Penny Lang and others, in H-651 of Concordia's Hall Bldg. 1455 de Maisonneuve West
Crossroads International, coffee house at 20h00 on

3484 Peel St. \$2, 392-6711.
Anthropology Students' Association *Island Luau* dance/party at 20h00 in Thompson House.
The Newman Centre Liturgy at 11h00 at 3484 Peel, followed by a \$2 supper, 392-6711

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Ladies Night

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Claire at **845-9171**

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All activities will be at 3460 Stanley, unless specified



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Ads may be placed through the Daily, Room B-03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m., two weekdays prior to publication. McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. **Exact change only, please.** The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

Need a roommate to share 2 1/2. Prince Arthur and Durocher. Renovated building, high ceilings, bright. New fridge, stove, table. \$200 - 238. Joshua 284-0787. 10 - 11 pm best.

Wanted: quiet room-mate for large 6 1/2, corner Guy and Sherbrooke. 2 bathrooms, 2 cats (no more!), 1 courtyard. \$230, December 1st. 933-4597 or 935-8124.

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343 - MOVERS

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350 - JOBS

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361 - ARTICLES FOR SALE

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Weights & bench: 70 lbs free weights with barbell, dumbbells & adjustable-incline bench. Brand new! \$45. Call Marc 392-4886 (day), 286-0581 (night).

Samples and seconds: Red and white McGill jackets demos or slight imperfections, only \$99, normally \$119. Last week available until September 1987. Call 849-0077.

Turntable: Dual CS 505-1. Very good condition! Price negotiable. Call 281-0127.

Retro clothing sale: 2 days only. Saturday and Sunday November 15 and 16. Tons of clothing from the 50s, 60s, and beyond. Cotton shirts, trench coats, big wool overcoats, silk ties, lots of costume jewelry. 1237 St Elizabeth (near St Lawrence and Ste-Catherine).

372 - LOST & FOUND

LOST - light blue heavy wool sweater with white snowflakes. Left on Molson Stadium field Friday Oct. 31. Please turn in to McGill Security, or phone 935-3619.

374 - PERSONAL

Desperately seeking Tony! We met briefly on Crescent Street, Victoria Day weekend. 'Took many pictures.' Would love to see you

again! Please call Rhonda, Toronto. (416) 283-9979.

When to call Nightline: (✓) feeling low, (✓) feeling good, (✓) your cat died, (✓) you burnt supper, (✓) you want to talk. Nightline 392-8234, 18h00 - 03h00 seven days a week.

Justice comes early. DAWN OF THE WEEBLE, the saga continues; KRT Party. 620 Prince Arthur. Friday, November 14th, 9 p.m. Happy hour 10 - 11.

For "The Hollowmen between the idea and the concept hon, Between the desire and the spasm, Falls the shadow." So come all to PSI-U's dream kingdom. TSE, CM.

383 - LESSONS OFFERED

Graphic design, fashion drawing, advanced graphic portraiture - now registering for Nov 22 semi-private classes - Promotion Institute 1316 Sherbrooke W. corner Mountain 285-6331.

LSAT / GMAT Prep courses for Dec. 6 LSAT classes - Nov. 20, 22*, 23*; Jan. 24 GMAT classes - Jan. 1, 3*, 4*. (416) 923-PREP, 1-800-387-1262. We offer courses in Toronto, Ottawa and Montréal. *A full day session.

385 - NOTICES

International students: staying in Montréal over Christmas? Do you have anywhere to go during the holidays? How about a traditional Christmas and/or holiday dinner with a Canadian family? If interested, call 392-4804 (McGill Graduates' Society).

If anyone has a tape of Stephen Jay Gould's lecture of November 5 - micro or regular cassette, please call Andy at 286-8201.

Biblical discussion: "Shattering Illusions, Sharing Visions: the Bible & the Poor" Mondays in November 7:30 pm - 8 pm, Newman Centre, 3484 Peel with Anglican and Presbyterian / United Church campus ministries. All welcome. Tel. 392-5890.

387 - VOLUNTEERS

Actress (age 20-30) needed for a student film (3rd year Cinema, Concordia). Must be english with knowledge of french. Interesting character. Leave a message: 663-6197.

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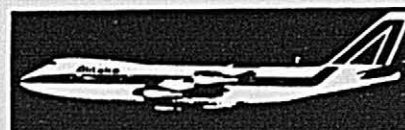
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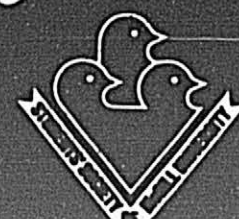
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Sunday
The Newman Centre Liturgy at 11h00 followed by brunch at 3484 Peel
Presbyterian/United Church Cathedral traditional Eucharist 8h00, contemporary Eucharist 10h00, morning worship 10h30 and brunch.
Hillel November Dance takes place at 20h00 on 22015 de la Montagne
Monday
Hillel exhibition on the Ethiopian Jewish holiday Segel from 16h00-14h00 Also serving dinner, today through

Thursday from 17h00 to 19h00 at 3460 Stanley, (845-9171)
AIESEC McGill presents the first of three entrepreneurial seminars from 19h00 to 22h00, \$12 or \$25 for all three, (392-8903)
Tuesday
The struggle for life in El Salvador—Christine Reesor will show slides and speak on her year in a refugee camp outside El Salvador, at 13h00 in the Sr. Common rm of the Birks Bldg.

Daily recruitment drive—come to the Supplement meeting 15h00 in B-03

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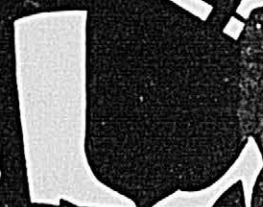


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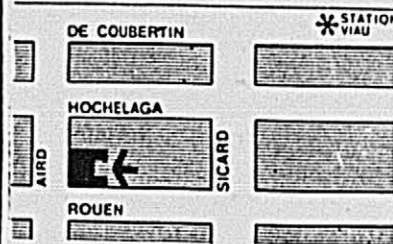
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